

LIQUID STUDY No. 2

for piano and computer sound

dedicated to Ian Buckle

Benjamin Hackbarth

Computer Sound

Piano

Fallboard

niente

With purpose

mf

pp

mp

pp

mf

p

mp

mf

f

mp

niente

coupled to swell

mf

p

f

p

mf

sub f

mp

15^{ma}

* You briskly and overtly lift your finger off of the key, convinced that this will stop the sound of the note (somewhat naively since the pedal is depressed). To your surprise, after a brief and coordinated warble in the electronic sound, the sustain continues and the crescendo resumes.

† - In an effort to stop the sound, you silently close the fallboard. As you do so, the electronic sound transforms at the same speed as your motion, creating a high, tinny sound trapped in the space between.

§ - Having had enough, you throw the fallboard open, deciding to play along.

19 **A**

mp *delicate* *pp senza ped* *sim.* *interp. rhythm* *mp*

24 *sim.* *interp. rhythm* *mf* *p* *mf* *pluck* *mf*

15^{ma} *p* *mf* *f* *mf* *f* *mp*

30 *f* *sub p* *sim.* *interp. rhythm* *mp*

(15) *ff* *mf* *pp senza ped*

35 *interp. rhythm* *mp* *mf* *mp* *growl* *p* *mf*

B

40

p *f* *mf* *f* *fp* *mf* *mp*

oboe *3* *3* *5* *5*

pluck *5*

8va *5* *loco* *15ma*

f *sfz* *f*

5 *3* *3* *5*

47

f *f mp* *p* *f* *mp* *f*

loco *5* *5* *5*

mp *mf* *sub mp* *sub f* *f* *ff poss.* *f*

6 *Red.* *

52

mp *piano* *mp* *p*

interp. rhythm *as fast as possible*

3 *3* *5* *7* *p senza ped* *mf*

C

57

f *fp* *f* *mp* *p* *mp* *p* *mf*

5 *3* *3* *5* *3*

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 70-73) features a vocal melody in treble clef with a key signature of one flat and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second system (measures 74-77) continues the vocal melody, which includes a triplet of eighth notes (G4, A4, B4) and a half note G4. The third system (measures 78-81) shows the vocal melody concluding with a half note G4. The piano accompaniment is written in grand staff (treble and bass clefs). The first system (measures 70-73) features a bass line with a half note G3, followed by a quarter note A3, and then a half note B3. The second system (measures 74-77) features a bass line with a half note G3, followed by a quarter note A3, and then a half note B3. The third system (measures 78-81) features a bass line with a half note G3, followed by a quarter note A3, and then a half note B3. The piano accompaniment includes various musical notations such as dynamics (mf, p, mp), articulation (accents), and fingerings (1, 2, 3, 5).

† Arpeggios are always very fast, almost as fast as a vertically aligned chord. Cold and crisp, never lush or romantic in sound.

§ Rapid slurred passages are always smeared and ghosted, never overly articulate or crisp.

74

mf *mf* *f* *fp* *f* *mp*

p *mp* *f* *mp*

79

p *mf* *sub mp* *mf* *mp*

82

E

interp. rhythm *p* *mf* *fp* *f* *mp*

interp. rhythm *p* *mf* *f*

85

p *mp* *mp* *f* *fp*

6 5 3 5 3

mp *mf* *mf* *ff*

8va

88

mf *p* *f*

loco *interp. rhythm*

mp *f*

3 3 3 3

91

ff

3 5 3 3 3 3 3 3

mf *f* *ff*

8va 8va 8va

97

f *mf* *f* *mp*

pluck

8va 8va 15ma 8va

p *f* *fp* *ff* *sub p* *mf*

5 3 5 3 5 3

8vb

* - All clusters are fully chromatic.

F ♩ = 104

101

ff *8va* *8va* *8va* *8va* *mf* *mp* *f* *8vb*

105

mf *p* *f* *sfz* *p* *f* *ff* *ff* *5* *8va* *8vb* *loco* *mf* *f* *[cluster]*

109

mp *mf* *f* *ff* *f* *mp* *8va* *8vb*

112

ff *mf* *ff* *ff* *15ma* *8va* *8vb*

116 *ffp* *ff* *8va* *mf* *f* *3* *5* *3* *1*

118 *mf* *f* *ff* *8va* *8vb* *5* *5* *5* *5* *3* *5*

122 *mp* *f* *15ma* *f* *ff* *mf* *fisted* *8vb*

125 repeated G6 iterations continue peak times of surging crescendos *mf* *mp* *f* *3* *3* *3* *3*

127

Measures 127-128. The score is in 2/4 time. Measure 127 features a bass line with a triplet of eighth notes and a piano line with a triplet of eighth notes. Measure 128 continues the piano line with a fifth-note run and a triplet of eighth notes. Dynamics include *mp*, *mf*, *f*, and *ff*.

129

Measures 129-130. The score is in 2/4 time. Measure 129 features a bass line with a triplet of eighth notes and a piano line with a triplet of eighth notes. Measure 130 continues the piano line with a triplet of eighth notes and a fifth-note run. Dynamics include *mp*, *f*, and *8vb*.

131

Measures 131-132. The score is in 2/4 time. Measure 131 features a bass line with a triplet of eighth notes and a piano line with a triplet of eighth notes. Measure 132 continues the piano line with a triplet of eighth notes and a fifth-note run. Dynamics include *mf*, *mp*, and *f*.

133

Measures 133-134. The score is in 2/4 time. Measure 133 features a bass line with a triplet of eighth notes and a piano line with a triplet of eighth notes. Measure 134 continues the piano line with a triplet of eighth notes and a fifth-note run. Dynamics include *mp*, *ff*, and *8va*.

* - Continuously and savagely tremolo back and forth between LH and RH. Dynamic surges should sound belaboured, as if heaving and hoeing a massive weight.

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151

ff *ff* $\text{>} p$ $\text{<} ff$ $\text{>} p$ $\text{<} ff$ $\text{>} p$ $\text{<} ff$ *ff* $\text{>} p$ $\text{<} ff$

♩ = 76

I

168

tremolo continues, only amplitude swells are notated

ff *mf* *f* *mp*

fff non dim. *mf*

173

mf *p* *mp* *p*

† → Eb F# → G E

ff *mf* *f* *mf* *f* *mp*

177

bass thrust

→ = *mp* *mf*

gradually apply Ped.

179

f *mp*

sub mp

14 14 14 14 14

5

* Ped.

† - Over the duration of the arrows, gradually make more prominent the indicated pitches in the gesture.
 An "=" symbol indicates that all notes are to be played with equal amplitude.

180

Measures 180-181. The right hand has a whole rest in measure 180 and a half note in measure 181. The left hand features a continuous sixteenth-note pattern with a '14' marking. A bracket labeled '5' spans measures 180-181.

181

Measures 181-182. The right hand has a half note in measure 181 and a whole note in measure 182. The left hand continues the sixteenth-note pattern with '14' markings. A bracket labeled '5' spans measures 181-182. The dynamic *mp* is indicated in measure 181.

182

Measures 182-183. The right hand has a whole rest in measure 182 and a half note in measure 183. The left hand has a whole rest in measure 182 and continues the sixteenth-note pattern in measure 183. A bracket labeled '5' spans measures 182-183. The dynamic *mf* is indicated in measure 182, and *mp* is indicated in measure 183. A key signature change to E-flat major (Eb) and D-flat major (Db) is shown in measure 182.

183

Measures 183-184. The right hand has a half note in measure 183 and a whole note in measure 184. The left hand has a whole rest in measure 183 and continues the sixteenth-note pattern in measure 184. A bracket labeled '5' spans measures 183-184. The dynamic *mp* is indicated in measure 183, and *f* is indicated in measure 184.

184

→ G
E
F#

5

p *mfp*

14 14

seamless transition

5

mp

186

mf *mp* *sim.*

6

mp # slightly accent the beginning of each trill

3

5

7

mp *cresc poco a poco* (F natural only)

Sos.
until m. 215

191

5

10

3

5

mp *decresc poco a poco*

7

7

5

9

194

mp *decresc poco a poco*

3

5

5

9

197

interp. rhythm

202

p

sim.

mp

209

mp

sim.

K

p

Sos. until end

218

mp

sim.

interp. rhythm

mf

p

mp

* - Half mute the string such that it is slightly resonant. Over the course of each gesture, move the muting finger gradually from 1.5 inches from the peg to 0.5 inches from the peg, creating an audible difference in the harmonics that are emphasized. Create staccato with additional muting pressure.

223

interp. rhythm

f *p* *f*

mf *p*

228

L

f

interp. rhythm

p

mp *mf*

230

mp *mf* *f* *mf*

mf *p* *mf* *p* *mf* *mp* *mp*

interp. rhythm

234

mp

p

mf

mf

sub mp

mf

p

interp. rhythm

as if bobbling a hot object

237

p

sim.

p

sub p

mp

low persistent rumble

with sostenuto pedal only

241

p

mp

p

(*Sos*)
from m. 215

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